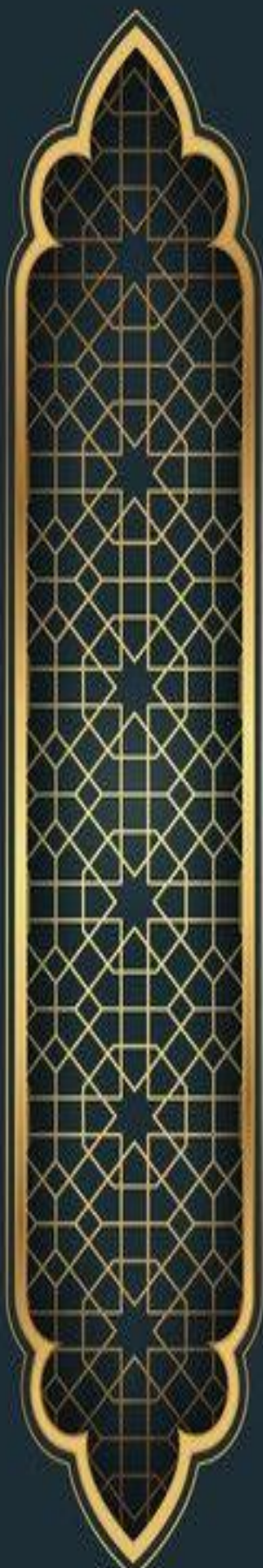


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# **ISLAMIC HISTORY and LITERATURE**



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***Dear readers***

*It is our pleasure to introduce you to the first, inaugural issue of the journal **Islamic History and Literature** established by Jomard Publishing that is planning to be an electronic, open access journal.*

*It will be a strongly peer refereed journal aiming to promote genuine research in the field of history and literature of the Islamic world. The multi-disciplinary nature of this journal includes also the fields as history, education, literature, arts, folklore, Islamic thoughts and other issues of the Islamic world. Our publication will cover regular articles, book reviews and short communications.*

*The ultimate goal of the journal team is to reach the status of a journal that is included in the international indexing services within its scope. In achieving this goal, the supreme efforts of the editors, referees, authors and readers will be required and highly appreciated.*

*We would like to point out once again that we are ready and determined to make every effort to pass the journal into scientific community and achieve the targeted level.*

*We hope the journal **Islamic History and Literature** will attract the attention of the specialists and will serve as a useful platform for their recent findings.*

***Editor-in-Chief***

***Mohd Roslan Mohd Nor***

## HOME IN THE POETRY OF SAUDI ARABIA POETS: ABDUS-SALAM HAFETH AN EXAMPLE OF A DISTINGUISHED ARAB (4)

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**Abstract.** With particular reference to a current Saudi poet named Abdus-Salam Hashem Hafeth, this study tries to shed light on some literary characteristics of modern Saudi Arabic poetry. It specifically focuses on the concept of "homeland" as an illustration of the status of modern Saudi Arabic poetry. One may argue that Arabic poetry is in a good place right now among Arab authors, critics, and poets. Given that it is naturally regarded as a primary, dominating, and continuous measure of Arabic poetry, it is accurate to generalize that the same would be identical to contemporary innovative Saudi poetry.

By using the poet's magnificent city as a metaphor for his love of his vast country, the Kingdom of Saudi Arabia, the researcher hopes to demonstrate the poet's intelligence. A quick introduction kicks off the investigation. The Saudi poet Abdus-Salam Hafeth is then examined. The study then employs a critical-analytical approach to some selected verse lines of the poem 'Nostalgia, Oh My Home' (الشوق يا وطني) by Abdus-Salam Hafeth, concentrating on the idea of home as its central issue. Finally, the research comes to a brief conclusion with some recommendations.

**Keywords:** *Abdus-Salam Hashem Hafeth, Al-Madinah Al Monawarah, Arabic literature, Arabic poetry, home in poetry, Kingdom of Saudi Arabia.*

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### 1. Introduction

More than any other literary genre, poetry is what sets the Arabs apart in literature. Therefore, the Arabs' primary literary genre is poetry. As a craft, poetry requires manufacturers to name poets and versifiers. Poetry is a throbbing idea, a turbulent feeling, and a spirit that exists in things, reviving movement and life while eradicating the root reasons for their stagnation and transforming them into yet another new creation. If thinking and emotion are fed by the soul, then poetry leaves a trace of both. Additionally, poetry is a part of every country's cultural history and a voice of its newly awakened social conscience.

Even if it appears as though this is one of the secrets to its longevity and one of the laws governing its transcendent existence, the nation is still forging a road and gathering the skills of politeness for it. Arabic poetry typically favors a magnificent and distinguished literary style above that of common speech. It is a combination of spoken and written language that expresses thoughts, emotions, and sentiments. In line with this, Arabic poetry serves as the main compass for wisdom, awareness, comprehension, observation, and insight. Additionally, it is thought that poetry is a form of music in and of itself. The Arabic poetic language is also rich in proverbs, wisdom, experience, sense, acumen, and understanding. It is also prolific, imaginative, and creative. The Holy Qur'an

that was given to the Arabs in their own language was left to act as the catalyst for the creation of an Arabic literary language.

Additionally, it indisputably raises the benefit and importance of knowledge acquisition. The Arabic expression 'muruwwa' (مروءة), which denotes generosity and prowess, is influenced by the profound, genuine, unadulterated, and natural image of the traditional Arab 'uprightness' that can be found in Arabic poetry. In a sense, there are an unlimited number of definitions and taxonomies for the idea of poetry, just as there are poets. It might be argued that the Arabic language is passionately inspired by a desire for poetic composition, invention, and makeup. "Often poets themselves, the rawis [جمع راوي narrators] frequently interpreted the poems as they recited them. It is through these poems, passed down orally from one generation to another" (Cutler, 2001, p. 16). So, Arabic poetry is transferred from one area to another and from one voice to another and is limitless, unfettered, and unending in number.

## **2. Arabic Poetry: The Tongue of the Arabs**

Classical Arabic poetry has been the foundation of all forms of literature in all Arabic nations, territories, and realms since pre-Islamic times. Several critics have noted that Arabic poetry has discussed conditions and philosophies, beliefs, perspectives, and thoughts both nationally and internationally as well as expressing Arab honor, ethics, and morality. One of the Semitic languages is the poetic language of Arabic. It is the ancient, universal, common language of the Arabs' land and the people who have lived in the Arabian Peninsula and a wide sphere of Africa and Asia. It is stated that "in pastoral poetry, the peculiar circumstances of the inhabitants of Arabia have given them a decided superiority over other nations" (Carlyle, 1796, p. vii). Arabic is also the language of poetry; the primary literary form for the Arab people has traditionally been poetry, both Arabic and international. Listeners are used to being invited to replicate the communal and communicative quality that Arabic poetry has always possessed from its inception by gathering in the evening in the poet's tent and listening to people's lives as they are told in verse. This tradition dates back to the pre-Islamic era.

Arabic poetry is notable for preserving the Arabs' brilliance, superiority, splendor, exceptionality, and good actions. "Arabic poetry is a record expressing the splendor and daily life of the people. It is a central source for getting to distinguish the soul, the principles and ideals, the habits and daily life" (Dahami, 2018a). Furthermore, "Considering the importance of Arabic poetry as (in the main) a true mirror of Arabian life, I do not think the space devoted to it is at all extravagant. Other branches of literature could not receive the same attention" (Nicholson, 1907, p. xi). The Arabic language, which began as a thorough, precise, and seamless culture, is the pure representation of the distinct Semitic that was cultivated, matured, and ripened in Arabia. Heroes, main characters, and tribal genealogy receive cheers for their values, admiration, and kindness. "Arabic is a rich, and richly nuanced and musical language" (Paine, 2011, p. xvii). Arabic poets throughout history have ideally outlined all of these characteristics.

Arabic poetry has a long and illustrious literary legacy, and its habits and patterns are no exception. Traditional Arabic poetry relies on intertextuality and is largely traditional and formalistic in form and substance. "Stylized and regulated in both content and form, traditional Arabic poetry is substantially conventional and formalistic and is based on intertextuality and interreferentiality. Thus, the genre expects the reader to be familiar with its formal and thematic traditions. Its form, fixed and complex, both in

structure and theme, can be perceived only by the educated [and] knowledgeable reader” (Sumi, 2004, p. 1). As a result, the genre assumes that the reader is acquainted with its formal and thematic traditions. Only an educated and knowledgeable reader will be able to understand its fixed and complex form, both in terms of structure and theme. Moreover, "classical Arabic is more vital as it serves as a store of linguistic tools for understanding the Qur'an and Sunnah" (Rakhsaneh, 2010). Furthermore, classical Arabic poetry is the literary canon from which medieval Arab genealogists, linguists, and other experts take evidential verses (shawiihid) to support their claims (Dahami, 2018b; Gruendler, 2002, p. 257). This is how many academic cases are judged by old poetry.

In the opinion of Stetkevych (2012), the artistic byproduct of what is thought to be Arabic literature's Golden Age is classical poetry (5th–11th centuries). Therefore, it should come as no surprise that poetry, which Arabs have traditionally regarded as one of their greatest cultural achievements, was returned to its role as an essential tool for social and political mobilization as well as an expression of social values and ambitions. In classical Arabic poetry, the poet served as the community's spokesperson (p. 57). It was a potent kind of public dialogue.

Poetry has a strong allure and value that anyone who hears it may appreciate, regardless of class or identity. Arabic poetry has a beautiful accent, music, and melody. "The Arabic poetic sensibility obliges him to observe some rhythmical, lexical, and thematic principles, like those of meter, [and] decorum" (Al-Zubbaidi, 2014). Few of the legalists, philosophers, historians, poets, and storytellers who adorned the Court of Baghdad and made the Arabic language one of the most prolific in literature in the world could claim Arabian ancestry; those who uphold Arab traditions and make the best use of the Arabic language are frequently no longer non-Arabs, conversely, they become Arabs.

The history of Arabic poetry is rich and diverse. Unquestionably, poems make up a few of the earliest manuscripts of traditional literature. Throughout the history of Arab literature, the genre has flourished in numerous instances. The ancient Arabic language is just as imaginative and fruitful as the sea that yields priceless treasures. "The classical Arabic language is as creative and productive as the sea that produces precious pearls" (Dahami, 2019). Arab poets who write in the classical language are capable of debating any topic, engaging in competitive wit, or simply aiming to outperform one another in terms of their combined expertise, wit, and skill.

Although there is minimal historical evidence of Arabic poetry, historians have evidence that Arabic verse is an ancient art form seen in traditional Arabic literature. Additionally, poetry conventions still take place today across the Arab nation in a variety of settings and geographical locations. Arabic poetry exhibits contentment and phraseological dominance, together with flashes of insight and acuity. Arabic poetry has traditionally been the highest form of literary expression for the Arab people. "The Arabic poetry is displayed as satisfaction and supremacy of phraseology with sparkles of keenness and vision. Characteristically, Arabic poetry has always denoted the highest literary expression for the Arab nation" (Dahami, 2021). Arabic poetry has been relevant in a variety of social and literary contexts and can be expressed vocally as well as in writing.

### **3. Saudi Poetry: A Consideration**

The Arabs, primarily the inhabitants of the Arabian Peninsula, excelled in literature and poetry, in particular, so they excelled with their poetry among nations. Poetry was



and still is for them, like the air they breathe. It is one of the most influential features that distinguish them from other nations. "The influence of literature among nations, from a country to another and from a continent to another, is tangible and palpable all over the ages. No one can deny the contribution and influence of Arabic and Islamic civilization on the West" (Dahami, 2020b; Dahami, 2017). Poetry has influenced them over time. Some of its most important features are praise, satire, elegy, lament, and pride in homelands. The Arabs, in general, and the Saudis, in particular, have been interested in poetry since ancient times until now.

The literary movement in the Kingdom of Saudi Arabia was accompanied by an active critical movement, the nucleus of which was mostly impressionistic articles, written by some writers commenting on poems published in newspapers and magazines. Then, academic scientific criticism began with the emergence of the leading critics of university professors, but the standard methodological academic criticism remained in the corridors of universities, away from the hustle and bustle of literary scenes, while linguistic and modern criticism dominated the scenes of literature and its cultural and literary institutions.

Scientific and literary conferences in various Saudi universities have contributed to enriching literary and critical studies related to Saudi literature to become one of the giant edifices at the level of the Arab world in the literary, cultural, and monetary fields. Then official bodies, researchers, and critics were concerned with the history of Saudi literature, and a number of books, research, and studies were published, including those dealing with literature in general.

Saudi literature's impact is apparent in [the] rhetoric, writing, poetry, and literary works by various Saudi and Arab writers, along with literary figures. The foremost effects and inspirations of Saudi resurgence or revitalization can be comprehended as historical, didactic, and educational. The country paid great attention to these constituents as the source and fountain of knowledge and civilization (Dahami, 2021).

Among these studies are those that present or clarify the vision of others for this literature, such as Saudi literature through the pens of Arab scholars, and our literature in the eyes of others. Some are exposed to a specific phenomenon, such as symbolism in Saudi poetry, chronicling an art form within that literature, such as *The Autobiography in Saudi Literature*, or studying the effects of one or more Saudi writers. All this is in addition to the studies provided by higher scientific research centers on this literature in the master's and doctoral stages, and the peer-reviewed research papers published in national and international scientific journals.

Many Saudi and Arab authors' rhetorical, literary, and poetic works can be considered as being influenced by Saudi literature. The key outcomes and drivers of the Saudi resurgence can be interpreted as history, didactics, and education. The country paid great attention to its citizens because they were the source and fountain of culture and knowledge. The rise of the Kingdom of Saudi Arabia in many areas of life led to the evolution and advancement of Saudi poetry that reflected social, economic, and cultural achievements. A few of the elements that led to the resurgence of poetry included the press, radio, educational institutions, libraries, printing presses, and other general influences on the growth of literature. "Poetry in Saudi Arabia is a significantly noticeable genre of literature. The prominent genres of Arabic poetry in the Kingdom of Saudi Arabia are love, praise, irony, sarcasm, lamentation, religious, heroic poetry, and several others" (Dahami, 2020a). The poetry revival also drew inspiration from the Holy Qur'an,

the hadiths of the Prophet Muhammad ﷺ, and classical literature. Saudi writers took inspiration from classical poetry in terms of vision, creativity, and symbolism.

Numerous assessments claim that a spectacular subgenre of poetry had an impact on and inspired a number of well-known Saudi poets. It is considered to be national poetry since it embodies both the ardor of its people and the beauty, splendor, and grandeur of the country. In addition to funding university students and researchers, the Kingdom of Saudi Arabia has been offering free public education, learning, and education through all of its operations, which is how a strong country seizes the assets of advancement. As the foundation and source of civilization, education, and wisdom, the Kingdom took exceptional care of its citizens.

#### **4. Al-Madinah Al Monawarah: A Landmark of Thought**

Talking about the blessed Al-Madinah Al Monawarah is as considerate as the one who talks about it cherishes it, just as it is gratifying as the one who listens to it cherishes it. How could it not be; it is the homeland of the beloved Noble Prophet ﷺ, may Allah's prayers and peace be upon him. It is the city that Allah Almighty chose from time immemorial to be the land of his Prophet, the Chosen One, and the first capital of Islam. Al-Madinah, "the city, emphatically—was called Yathrib before the Prophet retreated thither: it contains his tomb, which is, of course, also visited by the devout" (Clouston, 1881, p. xxi). Allah has placed in it virtues and advantages that are not found in any other society in any other city. "Domestic life with its purest virtues constituted the strong point amongst the Arabian tribes, where gentleness, free obedience, and forbearance were conspicuous" (Epiphanius, 1900, p. 5). Allah, the Mighty and Sublime, singled it out from all other cities to be the opening path to the truth, just as He singled out its people to be the supporters of Allah and His Messenger. They were the people of the land that received him after all other tribes and clans had refused.

Allah Almighty conserved this great favor for Al Ansar, may Allah is pleased with them, so that the city became a shelter and a haven for faith, the emigration of the Prophet, and his dwelling. It is known that Al-Madinah is his living place, and from its land, he will be cremated on the Day of Resurrection. It became the hearth of the hearts of the believers during his lifetime, and after he passed away, over the ages and years. See more at (An-Nuaimi, 2020, p. 131; Balloul, 2000, pp. 7, 23; Mullā Khāṭir, 1993, p. 15).

The period after the emergence and ascent of Islam was marked by a flourishing cultural life, and the city of Al-Madinah was a key hub in Arabia. Arab traditions and modern Arabic usage are frequently shaped by poets, philosophers, thinkers, historians, and storytellers. They helped to make Arabic literature one of the most prolific and creative in the entire globe. They are proud of their Arab ancestry. The Prophet's Masjid celebrated its many cultural and scientific meetings, lessons, and lectures. Among these tutorials were those that specialized in linguistics, literature, and many sciences, such as explaining the lexicon of the glossary and various literary and religious interpretations. Al-Masjid also hosted other tutorials that specialized in hadith and its sciences.

The Arabs were instrumental in the assimilation of a large portion of Greek knowledge and sciences. They converted what they had learned into understandable Arabic expressions for the Arabic language. "It is true, that the Arabs have enjoyed the reputation of having known the Greeks at a time when elsewhere in Europe they were entirely forgotten, but their knowledge was confined almost exclusively to philosophical and strictly scientific works" (Adler, 1867, p. 44). The translation procedure required a



lot of work from the Arab Muslims. With the witnesses, proof, confirmations, and justifications of Holy Makkah and Al-Madinah Al Monawarah, the Arab-Muslims lived a reasonable life of study, culture, erudition, and knowledge in the Arabic Islamic world from the Middle Ages until the Renaissance period and maybe after. In the past, the powerful Arab tribes in Arabia, particularly in Tihamah, Al Hejaz, Najd, and the territories of Makkah and Al Medina, maintained a position of dominance that was consolidated throughout the significant nation of Arabia.

## **5. Abdus-Salam Hafeth: The Man and the Poet**

Abdus-Salam Hashem Hafeth is a creative poet who grew up in Al-Madinah Al Monawarah, drawing his inspiration from its sacred environment. He is considered one of the leaders of renewed thought in the Kingdom of Saudi Arabia, and one of the pillars of the literary movement that undoubtedly bore fruit. The poet's style in his verse and literature is directed towards renewal and addressing the problems of the Arab nation, as well as to the revolution against foreign colonialism and transcendence towards a better life.

As he stated in his epic Raheb Al-Fikr, Hafeth's principles remained firm and powerful. Despite his intellectual freedom, he does not compromise on any of the dignified Arab traditions brought by the true Islamic religion. He has many articles published in Al-Manhal magazine, issued from Makkah, as well as in the Saudi newspaper Al-Bilad. In addition, he wrote many patriotic poems that testify to the length of his experience in verse, language, and literature, including the poem 'Nostalgia, Oh My Home', the focus of this study. Abdus-Salam Hashem Hafeth traveled to Egypt several times for treatment and recreation, and to take advantage of his presence in Egypt in order to get acquainted with Egyptian and Arab authors and intellectuals. He published many of his literary productions in some magazines, and his name became popular in literary and cultural circles.

Al-Madani, Abdus-Salam Hafeth is a poet who was present at the start of the modern literary renaissance in Saudi Arabia. Hafeth was born under the shadows of Al-Madinah. He was raised and educated in the regular school known as Al-Kuttab, as was the case in several parts of Arabia. He was able to recite passages of the Holy Qur'an at a young age. He visited several sheikhs and keepers of Prophet Mohammad's Hadith to learn from them (Dahāmi, 2022a).

The reverent ambiance of this delicate city, Al-Madinah, served as an inspiration for Abdus-Salam. He is regarded as one of the nation's most important and thoughtful modern pioneers. He is a pillar of the literary movement in the Kingdom, which is strongly tied to the Arabic language, one of the country's most significant cultural and literary assets, and is anticipated to produce literary and artistic output. He profited from their knowledge in a variety of important sciences for the neighborhood, which from the start had a favorable and major impact on the neighborhood's fabric, language, and literary unity. He benefited much from his extensive reading and interpretation, as well as from his work in the literary and educational fields. Poet and author Abdus-Salam Hafeth is a gifted individual. In one of the most sacred and pure places on earth, he was born, educated, and raised.

Hussein Fareed Muhammad says in his commentary on the introduction to the first edition of the book Al-Madinah Al-Monawarah in History about the author of the book

and our poet in this study, Abdus-Salam Hashem, Hussein Fareed says: teacher Abdus-Salam Hafeth is considered one of the leaders of thought in Al-Hijaz. Today, he is regarded as one of the forerunners of the literary breakthrough in Al-Madinah. He is now thirty-three years old, and he has written 27 books between print and manuscript, in which he has dealt with the literary arts, from poetry, essays, criticism, and critical studies to history, and long and short stories. He is like a volcano in activity and production. The Arab press has known him as a mindful author, a national, and one of the pioneers of renewal and devotion to the message that carried its torch and lives for it (Hafeth, 1982, pp. 16-17).

## 6. The Poem Analysis: Nostalgia, Oh My Home

The verse of Abdus-Salam Hafeth conveys an emotional state of love, pride, and approbation for his homeland. The poem, 'The Nostalgia, Oh my Home' commences with the verse line "My home and the secret of the lasting fondness and my homeland Oh Teebah of light, oh my soul and my sentiment" (Dahāmi, 2022b) that bears his views, beliefs, and thoughts. The poem is an orientation to Al-Madinah Al Monawarah and its extraordinary historical status. In it, the poet goes through love and longing for his native home. The state of the poet causes moods of detachment and then affection. In the third paper, we concluded with the verse line:

11. أَقُولُ: بَلْ كُلُّنَا شَوْقٌ أَلَسْتُ أَرَى حَتَّى الصَّغِيرَيْنِ فِي آهَاتِ ظَمَانٍ

I say: Nay, we are all longing. Do I not even see

The two little ones in groans of thirst?

As we remember this verse line, we find that the poet expanded the circle of participation of longing feelings to include his children.

The paper commences from the following verse line, which says:

12. يُسْأَلَانَا عَنِ الْأُمِّ الَّتِي عَرَفَا فِيهَا الْوَدَادَ وَعَنْ صَحْبٍ وَأَخْدَانٍ (Hafeth, 1993, p. 592)

Both ask us about the mother in whom they discerned affection, and about the companions and the comrades.

It is not strange for the poet to use the word mother (الأم) that the two young people are hankering for since their mother is beside them. It is the eminence of the poet, Abdus-Salam Hafeth to create a metaphorical picture of the homeland. This homeland is symbolized in the mind of the poet and spoken in the tongue of the children. For children, the mother is the closest and dearest one, so they allegorically, represent and incarnate the homeland by their mother. It is the talented ability of the poet to employ personification in which the homeland is as loved as the mother is.

The poet says, they ask us, that is, the two children, about the things in which they knew love, and about their friends and brothers. From this poetic verse line, we can get acquainted with the characteristics of this verse, in which the poet gave permission to a third party. The third party is the sons, who express their longing for the homeland in their own way. Expressing this in terms of the mother, since the mother, in relation to the children, is one of the most significant entities, and she is the closest thing to them.

Nevertheless, if we may contemplate the situation, we find the poet's genius, which made him use the pattern of personification, involving something non-human as a rhetorical metaphor, 'the mother in whom they discerned affection, and about the companions and the comrades'.

الأمَّ الَّتِي عَرَفَا فِيهَا الْوَدَادَ وَعَنْ صَحْبٍ وَأَخْدَانِ

In the words of the children, the poet expresses that the mother is the homeland. A child adores his mother just as much as he adores his large home – his country. There are many sages, philosophers, and poets who consider that the estimation of the homeland is similar to that of the mother. The degree of love for the homeland is the same as the degree of love for the mother. We find amiability, friendliness, love, respect, and obedience to both the mother and the homeland.

Moreover, the poet here means friends and companions, that it is the homeland, it is the land, it is the enlightened city, a sacred piece of the Kingdom of Saudi Arabia. Thus, the poet draws for us more than a beautiful painting, expressing the depth of the entrances to his heart in poetry. The poet gives the opportunity to participate in it with his heart and mind, as he allows his wife to reveal her feelings. He does not forget the sons, who are also eagerly participating with adults in artistic paintings in terms of their absence from their homeland, whether it is the small city or the big country.

Through the eyes and the features and movements of the mouth, a person can see different expressions of this or that person. Is he sad, or, on the contrary, happy, ecstatic, happy? The eyes, as part of the face, are considered tools for diagnosis and knowledge of the person's condition and its reflection on himself/herself. The poet addresses his listeners at a moment when he was far from his homeland; all that his eyes saw suggests amazement and confusion, which leads to sadness. So, two people do not see the aesthetics of what he saw in the literary and poetic participation he used to melodiously intone about in his city before his travels.

عَيْنَايَ ذَاهِلَتَانِ الْيَوْمَ لَا تَرَيَا هُنَا الْمَعَانِي أُغْنِيهَا وَتَرَعَانِي

My eyes are shocked today, they do not glimpse

Here, are the songs that I intone and nurture me.

In this verse line, Abdus-Salam Hafeth says, "My eyes are faded." My eyes are amazed today. They do not see, here, the songs that I used to sing and, on the other hand, the songs nurture me. What expressive words! First: what draws attention is the classical Arabic language and its beauty, which the poet is talented at using. Second, the poet's skill and ability to describe and imagine deeply, using symbolism and personification where he gives human qualities to non-humans. This is a known pattern in rhetoric and poetry. This style is one of the great and distinctive characteristics of wonderful poetry. He says, 'My eyes are stunned,' and here is a personification, meaning that the eyes have become like a human being in awe. The two eyes are astonished, and the reason for that is the strength of his feelings to the degree of bewilderment and astonishment, which is expressed through the eyes. Of course, the face, its features, and facial entities have a clear impact on the reflection of a person's condition.

It may be said that the poet, as a result of his heart's being preoccupied with the air of his homeland and his longing for it, does not see anything beautiful, but rather an amazement through the eyes. On the contrary, he remembers it when he was in his city of Medina, as a piece of the Kingdom at a time when he used to participate in his poetry. The meaning here is to enjoy the melodies resulting from the beautiful poetic rhythm as if they were on the stage and around it from the spectators and participants who share his songs.

بُعْدْتُ عَنْ عَالَمِي الْمَحْبُوبِ فِي وَطَنِي وَالْقَلْبُ يَأْسَى بِلَوْعَاتِي وَجُرْمَانِي

I am far from my beloved realm in my homeland,

## My heart despairs of my afflictions and deprivation

Moving on to the next verse line, which is the fourteenth in the poem, we find the poet saying, 'I am far from the darling world. My heart is cheerless and deprived.' Once again, we find the pictorial attractiveness and the wonderful, bewitching meanings that indicate the magnificence of poetry and the creativity of the poet. As we know it, not just superficial words, but we discover deep expressions with broad, symbolic, and figurative connotations that reflect many points. Not only the poet but also the reader can internalize these verses and apply them to himself/herself and their feelings. That is, the beauty of poetry is not related to the poet alone, but rather shared with him by the community, who can express his intention through certain representations and other interpretations with significance. In addition, here we mean the community that shares the meaning of the poem, not the poet alone.

Once again, we say, as the poet said, 'I am far from my world,' and the phrase 'I am far away,' which means I have traveled or journeyed, meaning that I am far from my world. The world here is a tangible entity, which is the homeland, and also an emotional entity linked to human beings and life. It may be said, based on the poet's opinion, that the homeland could be the earth, like the city and others, and it could be the beloved person who lives on that spot or on that land. Then the poet completes it and says, 'On the world of the beloved in my country.' This is the meaning derived from the first hemistich of this poetic line.

Moreover, the poet continues, saying, 'The heart despairs of my longing and my deprivation'. Here, the poet makes his readers live with the two parts together. In the first part, he remembers when he was far from his homeland. The result that the reader realizes is the poet's access to a number of states, such as grief and sorrow, and then moving to a state of sadness, and finally his passion and longing. He says, 'And the heart despairs of my afflictions and my deficit,' meaning that the heart lives a life surrounded by affliction. Affliction indicates longing mixed with sorrow. The poet is eager for his homeland and, at the same time, suffers from the deprivation of distance.

15. أَيْنَ الْمَرَائِي الَّتِي كُنَّا نَعَانِقُهَا وَتَحْتَوِينَا بِإِحْسَاسٍ وَأَجْفَانٍ؟

Where are the mirrors that we used to embrace

They and hold us with sensation and eyelids?

In the fifteenth verse, the poet says, 'Where are the mirrors that we used to embrace with emotion and eyelids that contain them?' In this last line of verse, the poet returns once again to the question style. It is the interrogative form and as we mentioned in the previous analysis, the interrogative form is an attractive example of poetic custom that the poet uses brilliantly for his goals. It may be said that one of these goals is either to attract attention or that the poet wants to investigate and verify something. Alternatively, it could be opined that the poet wants to interact with someone who is addressing him or having a conversation with him. One possibility is that the poet wants the reaction of whomever the poet imagines he is addressing or talking to.

'Where are the mirrors that we used to embrace?' That is, we used to celebrate through them. Symbolically, the mirrors reflect the right and noble images of the loved ones who were attending the sessions and meetings of literature and culture. People and places are like mirrors reflecting each other. We, the poet might say, used to sit in on the literary discussions with those who loved each other for the sake of Allah, and such sessions contained feelings of cordiality, respect, and pure and unblemished friendship. It is the sessions of Abdus Salam Hafeth and his counterparts, authors, poets, and jurists.

They are sessions immersed in reflections of the immaculate places next to the Messenger of Allah, prayers and peace be upon him.

## 7. Conclusion

Regardless of the fact that Abdus-Salam Hashem Hafeth is a well-known Saudi national poet, the investigator is concerned about the paucity of references to the poet and his work in English as well as in Arabic. The poetry of Abdus-Salam Hafeth is revered as a priceless piece of the country's rich past. It is suggested that readers, scholars, and researchers carefully and constantly evaluate and study the literary creations and productions of Abdus-Salam Hashem Hafeth. The importance of understanding the mind of Abdus-Salam Hafeth as a prominent Arabic poet who led to the identification of Saudi pioneers who helped in the development of Saudi Arabic poetry might encourage researchers to carry out a greater investigation of the poet and his poetry.

In Arabic poetry in general and Saudi poetry in particular, the idea of home is significant. As a result, the poem by Abdus-Salam Hafeth is unquestionably one of the best examples of contemporary Saudi poetry. It has demonstrated the outstanding and laudable quality of Saudi literature's enduring legacy. The poem finishes with a declaration of love for both the city and the royal residence. Abdus-Salam Hafeth's stanza, particularly the point dealing with home and nationality, has brought richness and supremacy of diction with the intensity of enthusiasm and vision. Abdus-Salam Hafeth's poetry has shown and proven that it carries a sense of happiness and appreciation for the country. As a result, the poet uses his poetry to convey his ideas and makes references to his love of the home – the big home. The poetry in this study evokes and stirs feelings of desire for the motherland while Abdus-Salam Hafeth is away from home. The author of the poem 'The Nostalgia, Oh My Home' conveys a sense of alienation, melancholy, and longing. One of the most prominent instances of Saudi poetry is thought to be the poem by Abdus-Salam Hafeth.

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